

THE
MUSICAL WORLD,

A MAGAZINE OF
ESSAYS, CRITICAL AND PRACTICAL,
AND WEEKLY RECORD OF
Musical Science, Literature, and Intelligence.

"Ἡ μὲν ἁρμονία ἀόρατόν τι καὶ ἀσώματον,
καὶ πάγκαλόν τι καὶ θεῖόν ἐστιν."

PLAT. Phædo. sec. xxxvi.

Music is a something viewless and incorporeal,
an all-gracious and a God-like thing.

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IN resuming our consideration of the musical service of the Protestant church, we must crave grace of our correspondent the "Precentor;"—we are not immediately about to speak of the choirs and their singing, seeing that we have not yet done with the organists and their duties. In a former article on this subject, we asserted the extreme indifference manifested by ministers and congregations as to the state of music in their churches, and pointed out that this neglect showed itself in the poverty of the music most in use, in the employment of organs incomplete in design however excellent in construction, and in the appointment of performers either unable or unwilling to discharge their duties. We now proceed to enter more fully on a discussion of these points. The inefficiency of the church-organs of this country, both as to power and variety of effect, must be obvious to all those who, with any notions of the sublime and beautiful in music, attend the celebration of Protestant worship;—we need have recourse to no more forcible examples than the instruments used in the two cathedrals of the metropolis; neither of which are at all adequate to the importance of their employment, nor commensurate with the necessities of such performers as *ought* to be engaged in their management. It would cost us but little trouble to prove our case at large, by a reference to, and description of, the most important instruments in London; but as we do not intend a chapter on organ-building, we pass the subject for the present, and turn at once to the players. And here, were ultimate detail permissible, we find matter enough to fill at least a monthly part of our journal;—to bring the question, therefore, within any reasonable compass, we must attack it as systematically and tersely as its range will permit. We take it for granted, in the first place, that no one,

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possessing an acquaintance with the structure of the organ, and enlightened opinions on music generally, can hear organ-playing, as *ordinarily* found in our churches, without perceiving that it is a mass of error. This error is of twofold origin—a total misconception of the characteristics and powers of the organ—or what the twaddlers of a providentially decaying generation call “the *genius* of the instrument”—and an ignorance that it is a *distinct* instrument at all—or rather, a fallacious notion that it is associable with the pianoforte, harpsichord, or any other instrument that may chance to have a finger-board with black and white keys. The first of these cases exists as a perpetuation of the infantile state of organ-playing in this country, commencing with its first recognition *as an art* some century and a half since. We are aware that this period includes the time of Handel, but this circumstance does not influence our position. We have many accounts of Handel’s wonderful performance on the organ, but which, from the vagueness of opinion on the subject in his time, may be very reasonably open to question. At all events we have nothing like auricular evidence of the fact, and therefore, without any disrespect to tradition, may take leave on substantial grounds to withhold assent. That his powers of extemporization were of the highest order, we cannot doubt, and that he was a great performer on *keyed instruments*, may be easily supposed; but that he was a *great organ-player*, there is not a shadow of testimony to prove. He has left no compositions for the instrument like those of Sebastian Bach. His organ-concertos, fugues, &c. may be, *as music*, beautiful; but they are compositions for keyed instruments and nothing more. There is nothing distinctively *organic* in their structure, they display no *exclusive* reference to organ-effect, and no one quality is sacrificed or mutilated by their transfer to the harpsichord or pianoforte. To return to our point:—organ playing, from the period we have mentioned up to the few last years, was, however excellent of its kind, totally in error of principle. Stanley, with his “cornet” and “trumpet” voluntaries, was the wonder of his day, and yet his music, still extant, sufficiently proves to what vile uses the organ might *then* be prostituted without compromising the performer’s reputation. Burbage, who extatified his hearers at Bagnigge Wells, or Ranelagh, or some such place, is still sometimes spoken of as a most accomplished performer; but as it is not recorded that he was master of any exclusive and particular effect, or that he differed in style from the players of his time, we conclude that he possessed a ready fancy and brilliant execution, or, in fact, that he was versed in the difficulties of *keyed instruments*, but not, abstractedly, an *organ-player*. In our own time, we may mention Benjamin Jacob, who, though one of the most popular performers in the metropolis, had but very slight claims to be considered an organ-player. Too prejudiced by nature and education to adopt and carry out the new lights which were then just appearing on the subject, he retained the current manner of performance, occasionally sophisticated by notions of his own which added no new vigour to the soil in which they were implanted. He had a certain tact for extemporizing, or, rather, re-combining old-fashioned thoughts, and a clear and well-

practised execution; but to those who do not remember his playing, his published arrangements will indicate that, of the two great and peculiar mysteries of the organ—disposition of harmony and orchestral effect—he knew absolutely nothing. With reverence we approach the name of the greatest player of his school—the late Samuel Wesley. Even with *his* mind, he was unable to forego the opinions—prejudices, we may be allowed to call them—of by-gone time, concerning the uses of the organ;—he is even reported to have said that “pedals *might* be of service to those who could not use their fingers.” But he was indeed a genius. His invention was so fertile, his taste so pure, and his mechanical acquirement so perfect, that matters of practice which were prominent faults in others, abstracted nothing from the intense beauties of *his* performance. What such genius and acquirement can produce when united to an enlightened feeling for *organ-effect*, his son—who, to the disgrace of metropolitan taste, now ruralizes at Exeter—lives to prove.

The error, then, which we charge on the school to which the performers above referred to belong, is that its disciples have wholly disregarded the claims of the organ to be studied as a *peculiar* instrument. They have achieved its *touch*, but they have done no more. They had used its manuals but for the execution of music equally appropriate to the pianoforte; its pedals, when employed at all, have merely served to *double* the slowest progressions of the left-hand, instead of being wrought to the formation of a third and independent source of power, whereby to accomplish clear and otherwise impracticable combinations of parts, and extended and powerful forms of harmony; and its stops have been turned to the uses of mere *forte* and *piano*, without regard to contrasted qualities of tone, or those close mimicries of orchestral effect of which ultra-modern practice has proved the organ so entirely capable. To talk about offences “against the genius of the instrument,” is nothing less than fooling of the first water—or, rather, it is the apology of impotence for its infirmity. The “genius” of the organ is whatever the *genius* of the player suggests, or his fingers have cunning to execute. The practice of the young organists of the present day proves beyond dispute, that not only is their instrument adapted to the performance of the severe style of music, but that dramatic overtures, movements of symphonies, and vocal compositions with a faithful compression of the most elaborate figures of accompaniment, may be executed on it with beautiful effect. To do this, we admit, the player needs an acquaintance with the mechanical details of his instrument, brilliant manual execution, a perfect command of rapidity and smoothness in pedal-playing, and such a knowledge of instrumentation as will enable him to determine the exact weight and prominence of the parts in a score and their distinctions of quality, in order that he may imitate their combinations by the means placed at his command. But these are precisely the points which are *not* found in the *ordinary* performance in our churches. There, the listener will commonly be saluted with discordant growls in the bass and equally discordant shrieks in the treble, a curiously-ungrammatical texture of parts, a total absence of taste in the dispersion of harmony, and a vapid and common-place alternation of *loud* and *soft*, without the

remotest attempt at graceful and varied effect. That this is not universally the case, we are most happy to testify. There are some very fine players in the metropolis, but *but they are all young*;—they have formed a style for themselves—they have found the truth, to the lasting confusion, as we hope, of the antiquated noodles who, from behind a fortification of University degrees and sundry other crutches for lameness, systematically revile this, and every species of excellence of which they are conscience-proclaimed incapable. The “genius of the instrument,” forsooth!—Heaven defend us from the instrument, whatever it be, whose “genius” is suited by such printed arrangements as *they* occasionally put forth. It cannot be the *organ*, at all events.

In our next paper on this subject, we shall notice the English organists with reference to their direction of the vocal music of the Protestant church.

MUSICAL INTELLIGENCE.

FOREIGN.

PARIS.—*Opening of the Salle Favart.*—The fashionable and literary celebrities of the capital collected on Saturday evening in great force, to witness the re-opening of the Opera Comique at its ancient quarter, the Salle Favart. This entertainment was first given in 1714; and after having been at the Hotel de Bourgogne and Rue Mauconseil, the Salle Favart was built in 1783, expressly for comic operas. In 1797 the company was installed at the theatre of Monsieur Count de Provence (afterwards Louis XVIII.), Rue Feydeau, which they were forced to abandon in April, 1829, for the Salle Ventadour, now the Renaissance, and in September, 1832, they emigrated to the Theatre des Nouveautes, Place de la Bourse. The society was dissolved in April, 1834, when the government appointed MM. F. Crosnier and Cerfbeer as directors of the Theatre Royal de l'Opera Comique. Last session the French Chamber voted a large sum towards the rebuilding of the Salle Favart, occupied by the Italian company, until destroyed by fire in 1838. The Opera Comique also has a large subsidy from the government, the maintenance of a second lyrical theatre being considered a national object. It may not be uninteresting to mention, that under the present management upwards of sixty new operas have been produced—that is, from May 1834 to May 1840. The present company consists of Mme. Cinti Damoreau, Mme. Rossi, Mme. Henri Potier, and Mdle. Prevost, as the leading *soprani*. The *tenors* are Marie, Masset, Mocker, Roger, Chollet, Couderc, Moreau, Sainte, and Emon. The orchestra consists of about seventy performers, with some excellent solo players, but it is susceptible of improvement. If Habeneck of the Académie was director, in three months this very same band would exhibit a much improved *ensemble*. Reform is required in the drum department; but, taking it altogether, the band is infinitely beyond any one in the English theatres, except of course, the Italian Opera-house band, which, under Costa's baton, is upon the whole unrivalled. The present theatre is, indeed, one of singular lightness, elegance, and comfort, as well as adaptation for seeing and hearing. Whilst the Académie Royale continues to give us the grand operas, the Opera Comique can present the lighter series, where good dramas, with sparkling dialogue and music of light and agreeable pretensions, will always find numerous amateurs, the musical cosmopolites, who are of opinion that, although Beethoven is grand and sublime, Bellini is heart-stirring and melodious; and that music, like painting, may have its schools, which we may all worship in turn, without bigotry and fanaticism.

The inauguration of the Opera Comique was graced by royalty, rank, and fashion. The royal box was occupied by the Duke and Duchess of Nemours, the Duchess of Orleans, the Duke of Saxe Coburg, and the Duke of Montpensier, and the party seemed to admire the new theatre exceedingly. The Duke of Nemours walked in the *foyer*, and attracted less notice than the *feuilleton* writers. The

opera was the revival of Herold's *Pré aux Clercs*. This was in excellent taste. The receipts were for the benefit of the poor of the *arrondissement* in which the theatre is situated. This was an admirable feeling, and nobody complained that the ordinary prices of admission were doubled where charity and curiosity combined for an evening's gratification.

First Performance of "Zanetta," a Comic Opera, in Three Acts; Music by Auber, and Libretto by MM. Scribe and St. Georges.—The immense interest attached to the production of a new opera by Auber, with Cinti Damoreau in the leading part, may be imagined when it is stated that every seat in the splendid Opera Comique had been engaged for *three months* previously, and when the Salle Favart was still only a mass of ruins. Such was, however, the determination of amateurs to be present, that when places could no longer be obtained even by paying the exorbitant demands of the ticket speculators (who had taken care to buy up the house, certain of a rich harvest), they put up with standing room in the corridors, content to listen to, if not to see, the performance. The *coup d'œil* was, therefore, brilliant in the interior, and the only question to be asked was, who was *not* there of note in the musical world? This elegant edifice again excited universal admiration, and the second inauguration was more satisfactory than even the first, for the attractions of a new opera, and by Auber, were superadded. The new system of ventilation, by an ingenious piece of mechanism placed in the vaults of the theatre, and worked by horses, fully answered. Between the acts streams of fresh air were introduced, and the temperature, notwithstanding a densely-crowded house, was agreeable. A second glance at the proscenium paintings caused many remarks that they were scarcely inferior to the Versailles ceiling. The figures of the cupids crowning the busts of Gretry, Paisiello, Gluck, and Boileau, are perfect. The chandelier with its wax lustres mixed with crystal globes, and the candelabras around the cupola, as also the wax girandoles of the saloon, afford the most grateful light ever resorted to in any theatre. In short, three essential qualities have been most carefully observed by the architect, M. Theodre Charpentier—sonorousness, light, and ventilation.

The new opera was perfectly successful. The names of the author and composer were given out with enthusiasm, especially that of Auber, and the leading performers had the honours of the curtain call. So far as the music is concerned, there can be no grounds to impeach the verdict of the delighted auditory, but the drama would certainly be open to objections in England, and the incidents must be changed if your adaptation-mongers intend to produce the work and try, after the usual fashion, to meet the exigencies, caprices, and deficiencies of "native talent" by leaving the original writer no chance of recognising his piece and the composer his music. The *libretto* has about the ordinary dose of French morality, with no inconsiderable sprinkling of absurdities and improbabilities. The scene is in Naples, where a German baron and physician arrive for the ostensible purpose of finding a cure for the *maladetta*, a local fever, but, in point of fact, to negotiate a marriage between *Charles VII.*, Emperor of Germany, and the sister of the *King of Naples*. The design of the piece is apparently to exhibit the mystification of every performer in turn; and its morality is to show young ladies how very dangerous it is to allow their lovers to "do the amiable" to a third person in order to conceal and carry on their *amour* in the presence of obdurate near relations, and, whatever may be the difference of rank or station, the tender passion will insinuate itself.

The ingenuity of the authors, throughout the drama, is very great; there is a constant succession of surprises, and the dialogue is very smart and amusing. The opera was thus cast:—

Zanetta.....	Mme. Cinti Damoreau.
Princess.....	Mlle. Rossi.
Rodolphe.....	M. Conderc.
Baron.....	M. Grignon.
The King.....	M. Mocker.

The *Baron's* wife and *Zanetta's* father, although frequently alluded to throughout the drama, do not appear—an omission to be regretted, as two good parts

might have been created to add to the interest of the story, which, certainly, was not the most exciting one for Auber to compose the music to. He has, nevertheless, given a very able score, abounding in pleasing melodies and agreeable concerted music. The nature of the incidents afforded no scope for grand bursts or massive effects; but the music is throughout light and champagnish, with brilliant bits and clever instrumentation. The overture will prove one of Auber's most taking compositions. It is remarkable for the constant use of the wood band. Opening with a theme for the oboes and clarinets, the subject is well carried out, and given in the form of sparkling variations. Some passages for the piccolo and flute were very effective. The applause could scarcely be restrained during its performance, and the close was loudly cheered, for you are fortunately here not pestered by the encoring system. A novel drinking chorus opens the first act, in which there is a cavatina for Mdle. Rossi, the recitative of which was very good and well sung; a very nice trio between Mocker, Grignon, and Mdle. Rossi; a charming romance by Cinti Damoreau; a *duo* between her and Conderc; in which *Rodolpho* makes his first experiment in making sham love to *Zanetta*; and a spirited finale, in which every performer thinks the others are mystified. There is an agreeable symphony between the first and second acts. A well written duet for two tenors follows, sung by Mocker and Conderc. Cinti Damoreau has a long cavatina, which she gave with astonishing finish. The *duo* which followed between Cinti and Rossi may be considered the gem of the opera; it was admirably sung. A very dramatic duet between Conderc and Cinti Damoreau concludes the second act. Mdle. Rossi again brought down great applause by her very superior singing of a difficult cavatina, some ascending scales in which were brilliantly given. The quintett by the leading singers told well, and after a *duo* between Rossi and Conderc, a well-designed *finale* terminated the opera with enormous success. From the above summary of the musical pieces it will be seen that the weight of the opera fell on Cinti Damoreau and Mdle. Rossi, and both acquitted themselves *à merveille*—the former sustaining her European reputation, and the latter bidding fair to acquire it. Cinti's wonderful facility and precision in pianissimo passages have long exhausted eulogium, and it is to be hoped that she will forego her intention of making *Zanetta* her farewell part, for she can ill be spared. Conderc and Mocker, the tenors, sung satisfactorily, but not brilliantly, but their acting was excellent. Indeed, this praise may safely be bestowed on all the performers. Grignon cannot sing, but he gave an amusing picture of a self-sufficient diplomatist, who is never out, as he says, but is still always mystified. The *mise en scene* left nothing to be desired, either as to richness of costume or to pretty scenery and appointments. The next novelty will be a new opera for Mme. Eugenie Garcia, who is re-engaged.—*Correspondent of the Morning Post.*

Donizetti's Opera "*Les Martyrs*," has been drawing good houses at the Académie.

AIX-LA-CHAPELLE.—A *Grand Musical Festival* will take place here the first week in June, when the orchestra will consist of 1,400 performers.

METROPOLITAN.

GERMAN OPERA.

There is a certain set of persons—"Heaven change their hearts," say we—who call Beethoven's *Fidelio* "dull" and "dry." Of this genus, there be two species. One, is your thorough-bred exquisite of her Majesty's theatre—he who swears by Donizetti, waxes enthusiastic on three trombones, and glows with emotion at the sonorous sweetness of a long drum and cymbals—who votes Rossini "*pussée*," and dilates with most unctuous eloquence upon the last and longest *roulade* of "the only tenor in the world;" and the other comprises the finding elderly gentlemen of the self-styled "English school"—who talk of Handel and Bach as if, forsooth, they understood the spirit of either—who vent sundry inscrutable maxims about "pure vocal writing," and perpetrate morbid gleees in demonstration—who deem an elaborate canon the climax of musical

sublimity, and try to extinguish the kindlings of genius in their younger brethren with the envious drench of their "very well for a beginner!" Such are the folks who abuse *Fidelio*—we scarcely wonder at it; it was never intended for their liking. We thank Providence, however, that there is in London enough of people who carry hearts about them to fill the Prince's Theatre when this opera is performed. We like to see men pull faces, shrug their shoulders, and groan at fine music—it is a sign that they *suffer* by it. Old Wesley used to compare his sensations under such circumstances to the pouring of cold water down his back—and probably with infinite truth; the emotions awakened in a sensitive mind by the greatest music, may be, in their aggregate, *pleasurable*, but they assuredly have no reference to mirth or light-heartedness. When we look round the theatre, at a performance of Beethoven's all-perfect opera, on a host of faces beaming with delight—on many eyes glistening with the products of nature's best feelings—when we hear the half-suppressed words of rapture, and recognise the friendly knudge with which the young artist almost unconsciously salutes the ribs of his listening neighbour, as some supremely-exquisite passage strikes a responsive chord in his fancy—we neither regret nor notice the absence of the big-wigs. In cooler moments, these silly old people positively annoy us. To know and love Beethoven, and to possess the smallest respect for the decrepit psalm-smiters who revile him, are things incompatible. We can regard them, living, but as "preventive-checks" to the advance of *real* music; and when dead, we should feel disposed, instead of singing "peace to their *manes*," to couple our *requiescat* with an allusion to the distinctive birth-right of another animal of the genus *equus*—viz. their *ears*,—long, however, may they still enjoy them, if they afford them any satisfaction.

Of the music of this same *Fidelio*—which is, to the dandies, a stumbling-block, and to the wisecracks, foolishness—of its grandly-artistical form—its simple commencement as it tells of simple things, and its progress in force and profundity, with the thickening interest of the drama, until it reaches an almost bewildering climax of power—of its originality, its beauty, and its scholarship, nothing need be said here. It is enshrined in the hearts of all true musicians, as the most perfect opera of its class in existence,—to speak of it to the malcontents aforesaid were an occupation about as profitable as that of whistling jigs to a milestone—and we eschew it accordingly. Of its performance, however, by M. Schumann's company we may say a few words. *Fidelio* seems to adapt itself to the powers and inclinations of these artists better than either of the other operas they have yet played. Madame Fischer Schwartzbock utterly surprises us with the excellence of her *Leonora*. She takes leave of the drowsy, phlegmatic manner which clung to her throughout the performance of *Agatha*, and steps at once into a full suit of the best German enthusiasm. Beethoven seems to inspire her; and we do not marvel at it, seeing that she were a soulless creature, and therefore neither an actress, nor a woman, if he did not. If anything, she errs in the opposite direction, and occasionally gives way to over-excitement—or, at least, what might be so termed by the graver critics of the metropolis—but we know no fault so excusable while portraying such situations and singing such music as fall to the share of *Leonora*. But we cannot seriously carp at such a performance. After admitting that it is not exactly the *Leonora* of Schroeder, and after allowing it as many faults as a conclave of ultra-purists could desire, it is still an exquisite piece of acting. The stirrings of her heart and soul are evident on its surface throughout, and we do not envy the mental condition of any man who could witness it unmoved. Her singing in this part has also the same character of unlooked-for freshness. In the duet, in the first act, in which she learns from *Rokko* the circumstances of her husband's fate, and in the magnificent quartett in the second act, "Er sterbe," she displays an energy and even vehemence of manner of which we could scarcely have supposed her capable; and her part in the *terzetto* of the second act is equally remarkable for the most voluptuous tenderness of expression. The upper portion of her voice occasionally fails in power in the beautiful *scena*, "Komm Hoffnung," still we can scarcely hope to hear it sung with more genuine feeling. The way in which this song is accompanied proves how much may be done by sound discipline. The horns in the German

orchestra are, for general purposes, by no means the best we ever heard, and yet they play the difficult *obbligati* parts in the *allegro* with a completeness of effect which in no slight degree shames the doings of our best orchestral performers. Herr Schmezer, also, appears to far greater advantage in the part of *Florestan* than anything he had previously essayed. He sings the *scena* at the commencement of the second act, exquisitely; and in the last *finale*, his rich and brilliant voice tells with powerful effect. Herr Poeck has not a first-rate part as *Pizarro*, but he makes the most of it; as far as acting is concerned, we have a capital *Rokko* and *Jaquino* in Herrn Krieg, and Wolff, as well as more than respectable singing; and last, though not least, Mme. Schumann is as charming as ever in *Marcellina*. The performance of the chorus is in itself worth the trouble of a visit to the German opera. However trite may be the remark that "they act and sing as though they were all principals," it is, nevertheless, strictly true; and we know no expression that so completely describes their excellence. The celebrated "Chorus of prisoners" is, of course, nightly *encored*, and it thoroughly deserves the compliment, for a more beautiful and affecting dramatic exhibition it is scarcely possible to conceive. Their responses to the song of *Pizarro* in the first act, although they do not attract so much general notice, are not less admirably managed. The orchestra accompanies perfectly—at least, by comparison with the blowing and scraping of our "operatic" theatres. In one or two places, and especially in the last *finale*, a feebleness of the stringed instruments (the basses, particularly) is observable, but it is probably found impracticable to balance orchestral qualities with complete nicety in a theatre of such small dimensions. In one or two instances the conductor's time appears injudicious;—thus, the overture, the opening duet, and the "Revenge" song of *Pizarro*, are, to our mind, taken considerably too fast: this, however, is a matter which concerns Herr Ganz, and we are not greatly inclined to dispute it with him.

A very pretty opera by Conradin Kreutzer, called *Das Nachtlager in Granada*, was the novelty of last week. The interest of its story is enclosed in very small compass. A hunter of noble mien arrives, wearied with his day's sport, at a village in Granada to seek refreshment and rest for the night. He brings with him a dove, which he has found in an eagle's nest, and which turns out to be a lost favourite of *Gabriele*, the belle of the village. The gratitude of the maiden for the return of her dove, heightened in its effect by her simple beauty, works up the hunter to the very brink of an amorous declaration, but he is checked by the discovery that she is already betrothed, and that her lover is gone to bespeak the prince-regent's favour as a means of accomplishing his wishes. The hunter promises his assistance, not without certain agreeable, albeit, very innocent endearments, which, taking place, most imprudently, in the open air, are observed by *Vasco*, an unsuccessful suitor to *Gabriele*, and his village companions, and hereon, of course, ensues a general rout. The shepherds, suspecting the stranger of some mischievous intent, insist on his quitting the village without further ceremony, and, worse still, without either board or lodging; but through the intercession of *Gabriele* they at length consent to his remaining for the night—privately consoling themselves, meanwhile, with the truly Spanish resolve that, though he leave not the village, he shall certainly depart this life before the morning. From their fierce and significant glances, *Gabriele* anticipates their purpose, and hastens to warn the hunter (then sleeping) of the fate in store for him. She has scarcely accomplished her charitable mission, when *Vasco* and his fellow-ruffians enter the hunter's chamber, and forthwith commences a battle-royal, in which the hunter, though strong of arm and valorous, seems likely to get worsted, when the scale of victory is suddenly turned by the entrance of *Gomez*, the accepted of *Gabriele*, who, having returned, is brought to the rescue, in company with certain squires of the prince, by the damsel of his love. The hunter, thus released from the toils, discloses a fact which the audience had throughout suspected—viz., that he is the aforesaid prince-regent, and with his blessing the union of the lovers, the opera concludes. Thus much of the drama; which, though simple as to its incidents, is very prettily managed, and often highly interesting. We are somewhat puzzled to determine unto what we shall liken the music. It has not any prevailing character—such, for example, as is found in the writing

of Beethoven, Weber, or Auber—although it partakes of the manner of all those composers. It is a kind of dilute Weber, heightened here and there by touches of Beethoven, and slightly sprinkled with the peculiarities of the modern French school. Although not so good a work as the *Vampyr*, we can call to mind no music which it would so closely resemble, had Marschner tinged the surface of his opera with a dash of Auber. Speaking generally of the *Nachtlager in Granada*, the music keeps pace with the drama;—it is pretty throughout, and though, not unfrequently beautiful, it never attains grandeur, which is, perhaps, praise rather than censure, seeing that the nature of the drama would scarcely permit the exercise of a severer style. Of the many agreeable things it contains, we particularly remarked a duet for the *Hunter* and *Gabriele*—"Kennt ihr den Prince Regenten;" a very charming *cantabile* for *Gabriele* in the same scene,—and a well wrought quartett in the second act, where *Vasco* and his companions enter the chamber of the sleeping hunter—"Ist alle still?" The most characteristic and taking composition in the opera, is a romance sung by *Gabriele* in the second act, and very charming it is.

With Mme. Schumann as *Gabriele*, Schmezer as *Gomez*, Poeck as the *Hunter*, and the band and chorus in first-rate condition, the *Nachtlager* could scarcely be otherwise than beautifully performed.

ANCIENT CONCERTS.—The seventh concert took place last night, under the direction of Lord Burghersh. Conductor, H. R. Bishop, Mus. Bac., Oxon. The following is the programme of the performance:—

PART I

Chorus and Benedictus from the Requiem.....	Mozart.
Song—(Mme. Stockhausen)—Holy, holy.....	Handel.
Selection from the opera of <i>Alceste</i>	Gluck.
Aria—(Miss Masson)—Vieni, O figlio—(Otho).....	Handel.
Motet—O, praise the Lord.....	Weber.
Song—(Signor Tamburini)—Sanctum et terrible.....	Pergolesi.
Aria—(Mdlle. Nau)—Quelle pupille tenere.....	Cimarosa.
Selection from a Credo full choir (1559).....	Palestrina.
Aria—(Signor Rubini)—Il mio tesoro.....	Mozart.
Quintetto—(Sento, O Dio)—(Cosi fan tutte).....	Mozart.
Aria—(Mme. Grisi)—Il mio ban—(Nina).....	Paisiello.
Finale—Tu è ver—(Clemenza di Tito).....	Mozart.

PART II

Overture in D.....	A. Romberg.
Aria—(Mme. Caradori Allan)—Il mio cor.....	Cimarosa.
Quartetto—(Mme. Stockhausen, Hawkins, Bennett, and Stretton)—Flacido è il mar—(Idomeneo).....	Mozart.
Song—(Mr. Harrison)—Il vostro maggio—(Rinaldo).....	Handel.
Solo—(Mme. Grisi)—and choruses from <i>I Misteri Eleusini</i>	Mayer.
Song—(Mr. Phillips)—Per la Gloria—(Griselda).....	Buononcini.
Selection from <i>Orfeo</i> , solos by Rubini, and chorus.....	Gluck.
Aria—(Mme. Grisi)—Ombra adorata.....	Zingarelli.
Grand double chorus—Gloria patria.....	Leo.

In the splendid selection from Gluck's *Alceste* the trombones have a most imposing effect, particularly in accompanying the bass solo sung by Stretton. Of the selection from the same composer's *Orfeo*, it were impossible for us to speak too highly; and never did we hear Rubini to greater advantage. Mozart's "Sanctus," and the "Benedictus," sung by Mdlle. Nau, Miss Masson, Bennett, and Phillips, were finely performed; and Madame Stockhausen sung "Holy, holy" exquisitely, as did Miss Masson the air from *Otho*. Mr. Bishop has added accompaniments for wind instruments in a masterly manner to this and the other revived songs, namely, "Il vostro maggio," sung by Mr. Harrison, and Buononcini's charming air "Per la gloria," sung by Mr. Phillips. Of the solos sung by Grisi, Caradori, Nau, Rubini, and Tamburini, we have only to say that they fully maintained their high reputation. We were glad to see Mme. Caradori restored to health after a long and serious illness. Weber's motet is a fine composition, and the concluding chorus in fugue is equal to any production of the kind that we have heard. The selection from Mayer's *I Misteri* was finely performed. Grisi gave a solo, with accompaniment for the harp, by Mr. T. Wright, in a very brilliant manner. Palestrina's "Credo" is a sublime specimen of music; and the "Gloria Patri" of Leo is a magnificent composition, particularly the "Amen," which is in fugue, and in which the basses have a most ef-

fective passage. In justice to the band, which was led by Mr. F. Cramer, it is but right to state that the accompaniments to these noble compositions were excellently performed. The choral department, too, under Mr. Bishop's able directions, acquitted itself well; and the general impression appeared to be, among the brilliant company assembled, that the noble director of the evening had prepared a musical treat which had never been surpassed, and but rarely equalled. Her Majesty and Prince Albert arrived soon after nine o'clock, attended by the Countess of Sandwich, Hon. Miss Cocks, Hon. Miss Cavendish, Earl of Uxbridge, Viscount Torrington, Earl of Morley, Lord R. Grosvenor, Hon. Col. Grey, Hon. Major Keppel, Colonel Wylde, Mr. F. Seymour. There were also present the Duke and Duchess of Cambridge, the Princess Augusta of Cambridge, the Duke of Wellington, Lord and Lady Burghersh, the Archbishop of York and family, Earl of Wilton, Marchioness of Westminster, Countess of Jersey, Countess of Powis, Lady Lyndhurst, Duchess of Cannizzaro, Lord Harewood, Lady F. Hope, Earl of Bandon, Lord Courtenay, Archbishop of Armagh, Marchioness of Ailesbury, Lady Maryborough, Sir H. and Lady Williamson, Earl of Dartmouth, Earl of Devon, and an assemblage of upwards of six hundred persons of rank and distinction. Just before the commencement of the second part, her Majesty, accompanied by the whole of her suite, went from the tea-room to the director's box, leaning on Lord Burghersh's arm along the great room, amid the cheers of the company. The Queen looked remarkably well, and appeared highly gratified with the performance.

QUARTETT CONCERTS.—The sixth and last of these concerts took place on Monday evening.

PART I.

- Quartett in E flat major, op. 76, for two Violins, Viola, and Violoncello (Messrs. Blagrove, Gattie, Dando, and Lucas)..... Haydn.
 Aria—(Mdlle. Bildstein)—Non temer..... Mozart.
 Song—(Mme. Stockhausen)—O whither shall I fly—(the Regicide).... Lucas.
 Trio (MS.) for Pianoforte, Violin, and Violoncello (Messrs. Sterndale Bennett, Blagrove, and Lucas)..... W. S. Bennett.

PART II.

- Quartett in C minor, from op. 18, for two Violins, Viola, and Violoncello, (Messrs. Blagrove, Gattie, Dando, and Lucas)..... Beethoven.
 Duo—(Mme. Stockhausen and Mdlle. Bildstein)—Les Fiancées des Pêcheurs..... Concone.
 Cantata—(Mme. Stockhausen)—The song of the quail..... Beethoven.
 Ottett, op. 20, for four Violins, two Violas, and two Violoncellos, (Messrs. Blagrove, Gattie, J. Banister, Seymour, Dando, Hill, Lucas, and Banister)..... Mendelssohn.

Haydn's quartett is one of the most charming and graceful productions of its author. Beethoven's quartett in C minor is one of the finest in the set of six to which it belongs. Both were admirably played by Mr. Blagrove and his associates. The trio for pianoforte, violin, and violoncello, we scarcely thought worthy of Mr. Bennett's genius. The first movement is the best portion of the work—it is beautiful in conception and skilfully wrought. The "Serenade," also, is pretty and effective; but the other movements are strongly impressed with an appearance of having been hastily written. Mendelssohn's ottett is a most extraordinary composition. The grandeur of the design and the power with which it is worked out by the few instruments employed are equally astonishing. It was played with infinite spirit, and, for the really musical part of the audience, formed the greatest treat of the evening. Mdlle. Bildstein improves rapidly; she sang Mozart's "Non temer," with a force of expression for which we had scarcely given her credit. We cannot compliment Mr. Lucas on his song, "O whither shall I fly;" it seemed to us a dull and tuneless affair, made up almost entirely of a wearying repetition of one very stale phrase. The duet by Concone ought never to have found its way into the programme of any concert of this class;—it is little else than an extravagant piece of folly. For these two vocal failures, however, Beethoven's beautiful "Song of the quail" made ample satisfaction. It was very cleverly sung by Mme. Stockhausen, and admirably accompanied by Mr. Bennett.

Miss LIGHTFOOT gave a concert on Saturday last at the Music Hall, Store-street, which was well attended. The performance consisted of a trio for the pianoforte, violin and violoncello, composed by Miss Lightfoot, who played it with

Willy and Haussman; the lady also took a part in a quartetto of Beethoven. Mr. Blagrove performed a violin solo, and Litolf made his first appearance since his return from the Continent, and played a fantasia on the march in *Otello* with such success as to meet with an encore.

SOCIETA ARMONICA.—The fourth concert of the season was given on Monday evening, when the following selection was performed:—

PART I.

Symphony, B flat, Major.....	Beethoven.
Dueito (Mdle. Ernesta Grisi and Sig. F. Lablache)—Senza tanti complimenti.....	Donizetti.
Scena—(Mdle. Nau)—En vain j'espere—(Robert le Diable).....	Meyerbeer.
Aria—(Sig. F. Lablache)—(Ecco il pegno).....	Donizetti.
Fantasia—(M. Barret)—Oboe.....	Barret.
Aria—(Mdle. Ernesta Grisi)—Or la sull' onda.....	Mercadante.
Overture—Euryanthe.....	Weber.

PART II.

Overture—Fidello.....	Beethoven.
Aria—(Mdle. Nau)—Cara Compagna—(Sonnambula).....	Bellini.
Fantasia—(Mr. Hayward)—Violin.....	Hayward.
Aria—(Mdle. Nau)—Prendi per me.....	De Beriot.
Aria—(Sig. F. Lablache)—Madamina—(Il Don Giovanni).....	Mozart.
Romanza—(Mdle. E. Grisi)—Deh non voler—(Anna Bolena).....	Donizetti.
Overture—Lodoiska.....	Cherubini.

Beethoven's Symphony was exceedingly well given by the band, and in the overture to *Euryanthe* the brass instruments *told* with amazing effect. The Fantasia of Mr. Barret on the oboe was a highly-creditable performance, but it was to be lamented that in his choice of a subject he had not been more fortunate; his execution was most brilliant, and he deservedly met with much applause throughout his performance. Mr. Hayward's Fantasia on the violin exhibited the immense command that may be obtained over any instrument by perseverance; he has completely overcome the difficulties of a *most difficult* instrument, as must have been apparent to every one throughout his performance, but there is a deficiency in his style which tuition from such a man as Spohr can alone efface. His execution was admirable, and an encore was only a well-merited compliment to the young violinist. In the vocal department the chief attraction was the performance of Mdle. Nau, who sang three songs, and in them exhibited an unpleasing organ but a musical mind. She met with an encore. The other vocalists were Ernesta Grisi and Signor F. Lablache; of the former we will say nothing, of the latter that he sang with much humour and an endeavour, highly praiseworthy, to imitate his father, in every sense the *great* Lablache. We noticed one or two of the gentlemen of the band made their appearance in the middle of the concert; such conduct is highly reprehensible, an injustice to the subscribers, and ought not to be permitted by the conductor, or whoever may be the party making the engagement. Mr. Forbes as usual conducted, and whether Mr. Tolbecque or Mr. Ella led we have some doubt—the bills say Mr. Tolbecque, we imagined Mr. Ella. The next concert takes place on Monday, the 1st of June.

ANNIVERSARY FESTIVAL OF THE SONS OF THE CLERGY.—On Thursday last, the 14th inst., the annual meeting, for the benefit of this excellent charity, which has for its object the clothing and educating the children of necessitous clergymen, was held in St. Paul's cathedral. The music performed consisted of

The Dettingen Te Deum.....	Handel.
The Hallelujah Chorus—(Messiah).....	Handel.
The Coronation Anthem—(Zadok the Priest).....	Handel.
Cantate Domino—(composed for the Charity).....	Attwood.
Anthem—God is our hope and strength.....	Dr. Greene.

Mr. F. Cramer was the leader, Mr. Goss the organist, and Sir George Smart the conductor. The rehearsal of the music took place on the Tuesday preceding. A sermon was preached by the Archdeacon of Bath, and a full choir service performed by the gentlemen who compose the choir of St. Paul's Cathedral, Westminster Abbey, and Her Majesty's Chapel Royal. The band was composed of the members of the Royal Society of Musicians, assisted by the chorus-singers of the Ancient Concerts. The collection on both days exceeded that

at the last festival. The Duke of Cambridge was present, and afterwards dined with the stewards, at Merchant Tailors' Hall, when a further contribution took place. The sum collected altogether was very considerable. We cannot help entering our protest against the alteration of the music generally performed at these meetings, by substituting an anthem of Dr. Greene's, for the fine one, "Lord, thou hast been our refuge," composed expressly for this charity, by the late Dr. Boyce. Dr. Greene's is a very fine anthem for the common cathedral service, but was never intended for instrumental accompaniments, which have been added by another person. Much disappointment was felt in consequence of this alteration. With the exception of Mr. Hobbs's singing, the solos were below mediocrity: the choruses, however, were well performed.

MR. W. H. HOLMES AND MR. J. B. CHATTERTON gave their joint concert at the Hanover-square Rooms on Tuesday morning, which were crowded. The vocalists were Tamburini, Phillips, Mdle. Nau, Mme. Stockhausen, Miss Clara Novello, Brizzi, and Parry, jun., who was encoored in both his songs—"Wanted, a governess," and his "Buffo Trio." Chatterton performed on his instrument, as did also Mr. Holmes in the course of the concert, and were well received; Molique also performed a fantasia on the violin. The concert was a good one in every respect, and seemed to give much satisfaction. Sir George Smart was the conductor.

MR. LIDEL, the excellent violoncellist, gave a concert at the Hanover-square Rooms on Thursday evening last, which was extremely well attended. The programme contained a very good selection; Mr. Lidel performed a solo by Kummer on the violoncello, with much applause, and played two obligati accompaniments. Liszt played twice, and was rapturously applauded, as was also Molique, in a Fantasia on the violin. The vocalists consisted of Herr J. Eicke, a member of the German Opera company, who sang extremely well, and was encoored, Mme. Stockhausen, Miss Steele, Miss M. B. Hawes, and Mr. Parry, jun., who was encoored in his clever Buffo Trio Italiano. Mr. Salaman conducted.

A PERFORMANCE OF SACRED MUSIC, for the benefit of the Parochial Schools, took place in St. James's New Church, Bermondsey, on Monday evening last, which was crowded by a respectable auditory, who appeared much delighted with the music. The vocalists were Miss Clara Novello, Miss Hawes, and Messrs. Hobbs, Young, and Phillips. In the course of the evening Miss Novello sang "Let the bright seraphim," accompanied on the trumpet by Mr. Harper. Mr. Turle conducted; and Mr. May, who has been recently appointed the organist, presided at the instrument, which is built by Bishop, with much ability.

ROYAL ACADEMY OF MUSIC.—The second subscription concert took place on Saturday, at the Hanover-square Rooms, and was honoured by the presence of Prince Albert, her Royal Highness the Duchess of Cambridge, and the Princess Augusta of Cambridge. Mr. C. Lucas conducted, and Mr. F. Cramer led the performance, which consisted of a miscellaneous selection, commencing with a new overture *Killierankie*, the composition of Mr. F. B. Jewson, a pupil of the Academy.

THE DUCHESS OF ARGYLL gave a concert, under the direction of Sir G. Smart, at her house in Belgrave-street on Saturday evening, which was fashionably attended. The vocalists consisted of Miss Birch, Miss Hawes, and Messrs. Vaughan, Hawkins, and Chapman. Signor Emiliani performed a solo on the violin.

MRS. ANDERSON'S CONCERT.—This lady gave a concert at the Opera Concert Room yesterday morning, which was extremely well attended. As Mrs. Anderson, or perhaps Mr. Anderson, who is one of the mis-managers of the Philharmonic, had not the civility to send us tickets, we were not present; we have therefore merely to chronicle the event for the information of our readers, which we shall do in as few words as necessary. Mrs. Anderson performed in the course of the concert an "Introduction and Rondo" of Hummel, and with Liszt a duet for two pianofortes by Thalberg. The latter played his fantasia from *Lucia di Lammermoor*. Molique was to have performed, but a certificate of illness was read by Sir George Smart, the conductor of the concert, and Mr.

Blagrove played in his stead. The vocalists were Grisi, Persiani, Rubini. Mme. Stockhausen, Miss Bildstein, Miss Hawes, Lablache, and Tamburini.

PROVINCIAL.

[This department of the Musical World is compiled and abridged from the provincial press, and from the letters of our country correspondents. The editors of the M. W. are, therefore, not responsible for any matter of opinion it may contain, beyond what their editorial signature is appended to.]

MANCHESTER.—*Undress Concert at the Concert Hall.*—The private concert of Wednesday evening, the 6th instant, went off very satisfactorily: the attendance was thin at the commencement; but, before the close, it had increased to about the usual number. The following was the selection performed:—

Symphony in D.....	Beethoven.
Song—(Miss Graham)—Thy face in every blooming flower I see.....	Schubert.
Overture—Le Nozze de Figaro.....	Mozart.
Concerto.....	Handel.
Song—(Miss Graham)—Let us seek the yellow shore.....	Bishop.
Overture—Les deux journées.....	Cherubini.

The principal novelty of the concert, if such it may be called, was the insertion in the bill of Miss Graham's name for two songs—a young lady who has certainly made her appearance in this room on former occasions, but not, we think, as a solo singer. In our previous notices of her performances, we have always been able to make a favourable report; and we are glad to find, on this occasion, that our estimate of her capabilities and talents has not been erroneous. Her two songs this evening were both delightfully sung; indeed, the performance of them would have been creditable to many vocalists of much higher pretensions. The choice of them deserves to be commended on every account, especially as the first, by Schubert, belongs to a style in which the young *débutante* will rarely essay. Such efforts, and the exertion which must precede them, are not, however, valueless. With the judicious, they acquire a claim to regard on a solid basis, inasmuch as they indicate a modest aim at something higher than the common-place productions of the day, and a disregard of the easier and cheaper mode of courting popular favour. Miss Graham, throughout her first song, and part of the second, suffered from timidity, as might be expected from the novelty of her position; whilst it was equally evident she made an effort to overcome it, and that the audience became more favourably attentive as her performance proceeded. Her second song, by Bishop, was very warmly encored; and in its repetition, as she had become on more agreeable terms with her judges, she showed more confidence; and though she had, in the first instance, sung it well, her second effort was more effective. Her voice is a soprano of very fair compass, and of considerable power and freedom. The quality of it is of the best; and it possesses sweetness and beauty. Her intonation has no uncertainty about it, and no tendency to become inaccurate; whilst her enunciation is neat, distinct, and forcible, and free from the provincialisms which so frequently disfigure the pronunciation of our vocalists. Altogether, her performance was very interesting and satisfactory; and we may repeat, as to it, what we said in noticing her performance on a recent occasion, that she possesses great advantages, natural and acquired, and that application and study only are requisite to realize the promise she holds out. She was accompanied on the piano by her father with his usual ability. The performances of the band were much better received than usual, and attracted more general attention. They were throughout very spirited and effective, and appeared to give great satisfaction, if we except the last; though at this we need not be surprised, since there are always many in such an assembly who disregard the last piece, and seem to think the time it appropriates as more suitably employed when spent in conversation. The concert was over about a quarter before nine o'clock. The directors may very satisfactorily continue the practice, adopted in this instance, of giving the words of the vocal pieces to be sung at the private concerts; it adds much to the interest the audience feel in the performance.

A *Grand Performance*, consisting of a miscellaneous selection, will take place in the Concert Hall on Wednesday evening next, the 27th inst., for which the celebrated instrumentalists Molique and Dohler are engaged, as also Miss Birch and Signor Zuchelli in the vocal department.

A *Philharmonic Society* is being formed in this town, and it is in contemplation to give a concert so soon as a sufficient number of subscribers are obtained.

BELFAST.—*M. Dohler.*—The performances of Monday evening, the 11th inst., at the Theatre, afforded one of the richest musical and dramatic treats of the season. M. Dohler, apparently, has only entered upon the busy stage of life; but he, unquestionably, possesses

a knowledge of the delightful science he has adopted, matured by a musical education of the first order, where study has done the work of years. His genius is rather of the modest and captivating style, than of that brilliant and startling kind which secured the fame of Thalberg: he aims at pouring a flood of melody into the ears of his audience, rather than in astonishing them by bold and abrupt original combinations of sound; and the effect delights more, while it fails to excite the same surprise. In the "Fantasia et Variations de Bravoure," from *Anna Bolena*, M. Dohler introduced some of the most spirited, yet sweet and silvery departures from the air that could be imagined; and in his fingering there was a freedom and absence of effort, that spoke the perfect master of his instrument. His fantasia on Scottish and Irish national airs was, however, from its appealing more directly to the feelings of the audience, more rapturously received. One of the airs selected for improvisation, "Garryowen," was so admirably blended with the accompaniments of the performer, that the piece was loudly encored. M. Dohler returned, bowed, and gave "Patrick's Day," to the general gratification of the audience. This distinguished pianist also performed the following evening to the great gratification of the musical people of Belfast.

HEREFORD.—*The Distin Family* gave a concert in the City Arms Hotel on Monday evening, the 11th inst., and by their performance both astonished and delighted a large and highly respectable audience. The "Soldier tired" was executed by Mr. Distin on the trumpet in a manner which excited universal admiration. As a specimen of brass instrumentation, the performance of the father and sons may be considered perfect.

MISCELLANEOUS.

THE VENERABLE MADRIGAL SOCIETY will hold its monthly meeting this day, Sir John Rogers Bart., its permanent president, in the chair.

MR. J. B. CRAMER arrived in London on Monday last, on a visit to his friends and relatives.

MADAME CARADORI ALLAN AND TAMBURINI will sing at the Philharmonic Concert on Monday next, when Beethoven's *Eroica* and Mozart's No. 4 in D Symphony will be performed, and Liszt will play.

MADAME DORUS GRAS is expected in town on Monday, and will sing at the next Ancient Concert; and is also engaged for the last two Philharmonic Concerts.

COVENT GARDEN THEATRE will close on the 29th of this month, when Charles Mathews takes a benefit. The number of acting nights which the lessee is bound to give are two hundred, but in consequence of the Lord Chamberlain having permitted dramatic performances on the Wednesdays and Fridays in Lent, the season will be terminated about a month earlier than usual.

THE MISSES PYNE have announced a concert at the Hanover-square Rooms for Tuesday evening, the 2nd of next month, at which Litloff will play, and Miss Pyne (the clever pupil of J. B. Cramer), and Miss Chipp (a pupil of Mme. Dulcken), will perform a duet for two pianofortes, the composition of Herz. Miss S. and Miss L. Pyne will contribute their vocal talents together with Miss Birch, Mr. Parry, jun., &c. We understand H.R.H. the Duke of Cambridge has announced his intention of being present.

LABLACHE, who is a native of Naples, though his father was a Frenchman, and his mother came from Ireland, appeared first on the Italian stage at Salerno, when his salary amounted to fifteen ducats a month, or 1s. 8d. a day.

ANCIENT CONCERTS.—The performance of next week will be under the direction of the Archbishop of York, for Earl Fortescue, conductor, Mr. Bishop. The following singers have been engaged—Mme. Caradori Allan, Mdle. Nau, Miss Edwards, and Mme. Dorus Gras; Messrs. Harrison, Pearsall, Hawkins, Brizzi, Phillips, and Tamburini. These concerts will close on the 3rd of June, with Handel's *Messiah*, for the benefit of the Royal Society of Musicians.

MELONIST'S CLUB.—This harmonious Society will hold its fifth meeting next Thursday, on which occasion Liszt, Ole Bull, and Lazarus, will attend and perform on their respective instruments, exclusively of a host of vocalists.

PRINCE ALBERT has presented Mr. Bishop with an elegant piece of plate, in testimony of his approval of the manner in which he conducted the performance of Ancient Music on the 29th of April, which was under the direction of His Royal Highness.

HERZ arrived from Paris on Thursday evening last.

DONIZETTI.—A paragraph has appeared in several of the newspapers, stating that this composer had been presented to the Queen, who was pleased to accept the dedication of his new opera, *Les Martyrs*; such is not the fact. Donizetti, although he has some idea of visiting this country, is now at Paris; and it is the Queen of the French to whom the paragraph mentioned alludes.

DOHLER is now at Dublin, giving concerts with immense success. He is to play at a concert to take place at Manchester on Wednesday next.

LISZT'S RECITALS.—The piece entitled *Hexameron*, to be performed by Liszt at his forthcoming concert, is the composition of no less than *six pianists*; hence its title. They are Thalberg, Chopin, Herz, Czerny, Pixis, and Liszt. The subject is the Grand March in *Puritani*; the introduction is the composition of Liszt, and each of them have written a variation. Although this cannot exactly be called a *singular* production, it is an uncommon one, and will no doubt, in consequence, create much sensation generally, and especially amongst the admirers of the modern school of pianoforte playing.

MR. W. S. BENNETT.—This distinguished young artist gives his annual concert to-morrow evening. He has the best singers, and a first-rate band, which will perform Beethoven's symphony in A, the overture to *Oberon*, and the overture to the *Alchymist*, by Spohr. Mr. Bennett will play his own *concerto* in C which is his finest work of that class. The concert will be altogether of the highest order, and its arrangements offer a notable contrast to the lean and miserable fare provided by pianists who visit us with huge continental reputation.

MUSICAL ENTERTAINMENTS FOR THE WEEK.

This Evening.—Mr. and Miss M. B. Hawes, Concert, Hanover-square Rooms; Italian Opera, Don Giovanni, for Lablache's benefit; German Opera, Faust.

Friday.—Morning—Folz and Parigiani's Concert, Hanover-square Rooms. Evening—W. S. Bennett's Concert, Hanover-square Rooms; German Opera, Fidelio.

Saturday.—Morning—Rehearsal of the Sixth Philharmonic Concert, Hanover-square Rooms. Evening—Italian Opera.

Monday.—Morning—Rehearsal of the Seventh Ancient Concert, Hanover-square Rooms. Evening—Sixth Philharmonic Concert, Hanover-square Rooms; German Opera, Der Freyschutz.

Tuesday.—Evening—Italian Opera.

Wednesday.—Morning—Madame de Belville Oury's Concert, 26, Queen Anne-street, Cavendish-square. Evening—Eighth Ancient Concert, Hanover-square Rooms; German Opera.

Thursday.—Morning—Meeting of the Melodists' Club, Willis's Rooms. Evening—Mr. Neate's First Soirée, Hanover-square Rooms; Italian Opera.

Promenade Concerts, English Opera House, every evening.

LIST OF NEW PUBLICATIONS.

PIANOFORTE.		HARP.	
Prince George of Cumberland's Grand Waltz, for two performers	Boosey.	Chatterton, J. B.—Polish March	Chappell.
Weber.—Works of, edited by J. Moscheles, no. 14. Grand Duet, for pianoforte and clarinet, or violin, op. 47	Chappell.	VOCAL.	
Hunten, F.—Polacca, arranged in a familiar style	Z. T. Purday.	Lover, S.—I know that the summer is come	Chappell.
Moscheles, J.—Au clair de la lune, variations brillante	Ditto.	Ellerton, J. L.—Music, when soft voices die; duet	Ditto.
		Walmisley, T. A.—Fair is the warrior's mural crown; quartett	Ditto.
		Westrop, E. J.—Universal Psalmist, no. 5	Z. T. Purday.
		Phipps, T. B.—The old oak-tree; ballad	Ditto.
		Ormonde, A.—The gay young Irish gentleman	Ditto.
		Gabuzzi.—L'Ombra duetto soprano e contralto	Boosey.
		Il Volo	ditto ditto
		Il solitario, e la pellegrina	ditto
HARP AND PIANO.			
Bochsa.—Spanish Tirana, 'Sila mar fue de tinta	Chappell.		
ELEMENTARY.			
Calcott, Dr.—Grammar of Music; new and revised edition with additions	Z. T. Purday.		

LISZT.—WESSEL AND CO. are now preparing for publication, and will shortly appear, a beautiful and uniform edition, with elegant copper title, and wrappers of the works of this illustrious and unrivalled pianist, and distinguished author, being a **SECOND EDITION**, as revised and corrected by himself; and have just published of Mr. Liszt's arrangement for Piano Solo, ten of the most admired songs by Schubert.

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J. KEEGAN, Burlington Arcade.

MANN, Cornhill.

BETTS, Threadneedle Street.

WEBB, Liverpool; **SIMMS and DINHAM**, Manchester; **WRIGHTSON and WEBB**, Birmingham.

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MADAME DE BELLEVILLE

MAURY (Pianist to the Princess Frederick of Prussia) has the honour to acquaint the Nobility and Gentry that her **MATINEE MUSICALE** will take place (by kind permission) at the Mansion of Mr. and Mrs. Frederick Perkins, 26, Queen Anne-street, Cavendish-square, on **WEDNESDAY MORNING**, May 27; to commence at Two o'clock. Madame Maury will have the assistance of the most eminent vocal and instrumental performers, including the celebrated pianist, Monsieur Liszt. Leader, Mr. Maury: Conductor, Mr. Benedict. Tickets, Half-a-guinea each, to be had of Madame Maury, No. 56, Conduit Street; Cramer, Addison, and Beale, 202, Regent-street; and at Andrews's Library, New Bond-street.

LISZT'S PIANOFORTE RECITALS.

M. LISZT will give at Two o'clock on **TUESDAY MORNING**, June 9, 1840, **RECITALS** on the **PIANOFORTE** of the following different Works. No. 1. Scherzo and Finale from Beethoven's Pastoral Symphony. No. 2. Serenade by Schubert. No. 3. Ave Maria, by Schubert. No. 4. Hexameron. No. 5. Neapolitan Tarentelles. No. 6. Grand Galop Chromatique. Tickets 10s. 6d. each; reserved seats, near the Pianoforte, 21s.; to be had at Cramer and Co.'s Regent-street; and at the principal Music Warehouses.

DANCING TAUGHT in the most

fashionable style, by Mr. WILLIS, 41, Brewer-street, Golden-square. Private lessons at all hours to Ladies and Gentlemen of all ages wishing privacy and expedition. An Evening Academy on Mondays and Fridays. A Juvenile Academy on Wednesdays and Saturdays. A Card of Terms may be had on application at the rooms.

The rooms may be engaged by private parties.